

# SPIRITUAL TELEGRAPH

DEVOTED TO THE ILLUSTRATION OF SPIRITUAL INTERCOURSE.

"THE AGITATION OF THOUGHT IS THE BEGINNING OF WISDOM."

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WHOLE NO. 145.

## The Principles of Nature.

### THE DIVINE DRAMA.

It has doubtless suggested itself to many intellectual, observing minds, and particularly to those penetrated by an unquestioning belief in a Supreme Creator and Governor of what we call the world, or the universe, that all the successive developments therein are not only progressive, as tending from imperfection toward perfection, but also that in every department of creation the forms of progress are not unlike the movements of a drama, all the scenes, and characters, and events, upon a careful analysis, seeming to have been predetermined by a supreme power. Such a conclusion is not merely the result of careless observation, content to accept the theory of a God and a Providence as the easiest mode of settling a difficult question; it comes with deepest and clearest conviction to him who studies most profoundly the shifting scenes of life and time, and from the highest point takes the broadest view of universal being. With us, it is no matter of doubt, that a perfect view of the order of the universe, or the universal order of things, would discover that there is not one thing too much or too little, not one thing out of place, and not a thing that could be spared without indenting the scale, and disturbing the mission of the chords that everywhere and eternally vibrate with the relative harmonies of Divine purpose.

And while the general movement of the universe is one great, all-embracing drama, there may be within it, like "wheels within a wheel," many subordinate dramas, each having a movement, and, apparently, a mission of its own, and yet all working together more harmoniously and infinitely more grandly than the parts of the most exquisite machinery of human design. Thus, for instance, each of the great elementary departments of the material universe seems designed for a separate work—each unfolding innumerable lesser dramas—a drama by itself; yet their separate missions are insignificant compared with the universal drama of which they are component parts—grand and glorious parts, yet fragmentary, incomplete, and purposeless save in connection with the whole. So, too, each individual, family, community, and nation may seem to have a peculiar mission, but the true significance of each is only developed when the whole are viewed in the order and result of their manifold relation. Their affinities and dependencies, one upon the other, and each to all, are universal, and must be so viewed to comprehend the Divine purpose and harmony of Providence.

What a grand and sublime idea! The universe a Divine drama; its author and director an all-wise, all-bountiful, all-merciful, and loving God, who has created nothing immaterial to his purposes, which, from the beginning to the end compass whatever is or shall be, and whose creation with every pulsing draws nearer to its ultimate—nearer to that perfection which is only fully discoverable as the drama closes its final act, when, amid the triumph of all that is best and most beautiful, the necessity and harmony of the preceding parts become visible to all. What an elevating and joy-giving idea, that nothing is left to accident or chance, but that a Divine Providence is the chain that forever connects, and finally closes in a completed circle, the acts of the great drama in which all things have their God-appointed sphere and purpose.

Thus much, by way of introduction, to a brief notice of a volume entitled "The Divine Drama of History and Civilization," published by Chapman and Hall, of London, and a copy of which has been kindly sent us by the author, Rev. James Smith. It is an octavo volume, of nearly six hundred pages, but we have not been wearied with reading and re-reading it. It is a remarkable volume, not more for what it develops than for what it suggests. The subject is, in some degree, neither novel nor original as treated by the author; but his view of it is far broader and more profound than any prior discussion. Only a vast amount of study, research, and patient toil, guided by keen philosophical insight, and tempered by the calmest reflection and judgment, could have accomplished such a work. The subject is so vast, and so many threads of analogy and fact require to be carried in the reader's mind to give him a satisfactory, or rather a clear comprehension, that few will master it. Its reading and popularity will be limited, confined to the thoughtful who delight in tracing the relations of the finite to the infinite, the human to the divine, deeper and higher than is given to the aspiration of the many. Yet it is a volume of surpassing interest, one that can hardly fail to convert to its argument whoever comes to understand it. Libraries of current theology are intrinsically worthless in comparison with it.

The design of the volume is, "with old materials, to throw a new and permanent ray of light upon the whole history of man." The author calls it the Divine Drama, because it is an outline of the progress of human society, in such methodical form as to give it the likeness of a magnificent providential drama, the archetype of the inferior drama which human genius has constructed, and the source from which it has unconsciously derived its inspiration. It is geology carried up-

ward and onward into human life and society; no longer written on rocks and beds of earth, and fossil remains of organized beings, but on men and manners, on cities and nations, on political and religious institutions, and leaving its clear and artistic outlines in the epochs and eras of historical development.

To demonstrate the dramatic movement of Providence in the sphere under consideration, the author briefly reviews the construction and purpose of the human drama. He regards the human drama as the poetry of history, the *beau idéal* of special providence—dependent, like music and poetry, upon absolute laws. It is a plan, an arrangement of events, in such a manner as to effect a high moral purpose. Without this moral and religious object, every drama is regarded as defective, worthless, and pernicious. A true drama is an artistic model of Providence within a limited sphere of action. "So inseparably connected," says the author, "is this idea of superhuman arrangement with the principle of the drama, that even an atheistic poet instinctively weaves the divine and human together in the action of his poem." An unseen power is ever supposed to control and adapt, restrain and regulate, the events as well as the actions, words, and thoughts of the parties engaged, and though a perfect freedom of thought and conduct is apparent throughout, the spectator never fails to expect some unforeseen and surprising result as the providential denouement of the complicated series of events. This inevitable peculiarity of every acting drama of any value, consecrates dramatic art by investing it with a sacred character, and can not fail to remind the intelligent reader of its religious origin. The divine humanity of the acting drama is an artistic necessity—art expires without it.

In giving expression to this primordial faith of a local and particular Providence, dramatic genius has discovered or adopted certain laws, which have become established like the musical scale, and seem arbitrarily fixed. The division of a drama into acts is apparently optional, yet, whatever form those of an inferior character may take, all dramas of the highest rank invariably assume the five-act form. The old rule of Horace is not disturbed to this day. The critics can not tell why this is, neither can the artist tell why he is compelled to invest his drama with a providential character. It is the impulse of a divine necessity of genius, the collective inspirations of which are divine inspiration—the revelation from God to man of the laws of order and beauty. Artistic discoveries of laws and rules are science; and the laws of science are unchangeable.

Is the five-fold character of the legitimate drama one of these laws? This is best determined, perhaps, by analogies. Agassiz holds that the vertebrate or higher order of animals never have more than four organs of progression, which, with the indispensable head, make the number five a natural fixed representative of progressive action. Progressive action is life, history, Providence. It is not unnatural, then, that Providence, the archetype and soul of the acting drama, should reveal itself in human society in a five-fold capacity. Man has five senses for a five-fold sphere of action; five fingers for five-fold industrial and artistic action; five toes for a five-fold progressive action; and a head and four extremities as the primary actors of his corporeal system. The number five thus seems fittest as the representative of providential movement. Whether by reason or not, dramatic authors seem to have hit upon the right number by the inspiration of genius. And what is analogously remarkable, the quadrille, the most elegant and graceful of movements, is a five-act drama, consisting invariably of five figures. Who suggested this, and made it so potent that to deviate from its rule would be fashionable heresy throughout Christendom? Unquestionably it is a revelation of that divine spirit of harmony which has supervised the artistic construction of the legitimate drama.

The number five appears consecrated to action by nature—consecrated in our bodies and senses—elevated thence by sublimation into our feelings and understandings, from which, as from the spring of spiritual life, it runs out into the sphere of activity, like the river of God into the garden of Eden, which parted into four streams, as the fingers from the thumb, and watered the scene of man's primitive existence. "Early," says the author, "did men feel this, and early did the passive spirit of poetry and fable yield to the impulse of its holy inspiration. Students of Nature, worshipping the forms in which nature's God manifested his wisdom, easily imbibed a sacred reverence for numbers. From immemorial antiquity, four became the number of the series of ages, and the fifth the consummation of the attributes of all. The Gentile poets sang of the fifth, the *Regna Saturnia*, and the Jewish prophets took up the refrain, and detailed the glories of the Redeemer's kingdom that succeeds the four. The fifth is dominant in music, and is neither a local nor sectarian idea in history or mythology. It is a poetic inspiration, a dramatic division of the course of time, universally known, and familiar to all ages of the world—especially to those which are most impressive to the occult movements of Nature, undisturbed by the doubts of suspecting philosophy or the caviling of schools of criticism." We have noticed this portion of the subject thus at length,

for the reason that we can only glance at the movement of the greater drama—which can not be fully comprehended and enjoyed save by a study of the volume—and because, in reverse, it shows the influence of the larger, divine archetypal drama upon the construction and movement of the lesser, divine human drama. The relation and comparative unity are equal from either point of view.

Having, then, discovered the numerical principle of dramatic action in the individual body, and the reason for expecting the same principle in the collective body of humanity, the author looks for this dramatic division in two ways—geographically in space, and historically in time—the one constituting the scenery, and the other the action of the drama. Though there are analogies to show that other great dramas have been developed on the stage of time, the author selects the one discussed, because it is the grandest and most important to mankind, and particularly to our time. It is the drama of memorial civilization, the parties and scenes of which, from the first to the closing act, actually or representatively exist—as to secure legitimate dramatic action, they must. The drama begins with the earliest record to which we attach value—the primitive history of the Church, commencing in the Hebrew nation—and reaches forward to our age, and, suggestively, still further, to the consummation of the drama, now entered on its fifth act. It is the drama of civilization springing up among the chaos or immemorial usage of primitive times, and beginning with one family as the representative of the higher order of unity, even as the human race may be said to have commenced with one man, who represented a physical or lower order of unity. To us the Jewish nation represents that starting-point of progression. All before that nation is lost, or remains only in a few straggling monuments and traditions. It is the Western Drama, for, though born in the East, it has unfolded westward, and develops its consummation act from the West. There has been a great Eastern Drama—now passing from the memorial stage—of which the actors were the Chaldeans, Persians, people of India, Chinese, and Japanese. In the prophecies of Daniel there is also marked out a great five-act drama, of which the actors were the Babylonians, Persians, Greeks, Romans, and Messianic people. But neither of these is a drama of memorial civilization, for in both a portion of the actors have disappeared, nothing of that portion—in theology, literature, or institution—being incorporated in the drama in which we figure. Those dramas are comparatively of no consequence to us, their mission was preliminary, and is past; ours is only approaching its sublime denouement, with all the actors living and on the stage.

The movement of this drama is—with the obliquity of the ecliptic—north-westward, like that of the sun in the heavens, the opening act having for its scene Mount Sinai and Palestine, and for its actors the Hebrews, in their political and religious character. They made the first impression of civilization on the world. The Greeks are the performers in the second act; the Romans in the third; the Western Continental nations, or the Roman Empire dissolved into vernacular portions, centralized in France, form the fourth act; while in the fifth and last comes a larger idea than nationality, namely universality, the Atlantic and cosmopolitan era, centralized or commenced in the British Isles. Into this act the "New World" enters as an offshoot of the old, nearly identical with Britain in language, religion, literature, institutions, and laws. The direction of the great river of civilization from east to west flows through Greece, Italy, and France, from Palestine to England, distinguishing five great existing cities, Jerusalem, Athens, Rome, Paris, and London, as the capitals of memorial civilization.

The scenery of the first act was befitting the mission of its actors. A region of rock and sand, typical of unity of belief in God—rejecting for Jehovah, the one God, the Elohim, or many gods of paganism—and of the dispersion that was to come upon the Hebrew people. Cold, barren, isolate scene; congenial to Hebrew subjection to law and absolute authority—a divinity without humanity. Law delivered through Moses, and guidance through the prophets, by voice and vision—a direct revelation from God. The Hebrews took God to themselves, constituted themselves a chosen people. Though parallel in time with the Greeks, they were forbidden by inexorable law to imitate any of the arts, or have aught to do with the mission of the Greeks. It was the rule of the masculine principle alone; woman was in bondage, and had no voice. The scene of the second act was also befitting its actors' mission. It embraced the isles and peninsulas of Greece; an expansion of space suited to expanding action. While the Hebrew mission was pro-logical, subduing and imprisoning the understanding, that of the Greeks was logical, liberating and exercising the understanding. The Greek did not embrace the Hebrew unitary idea of God, rejecting paganism and its idol-gods, compounded of man, beast, bird, and fish, but he humanized the gods of the pagan. His philosophical and artistic mind revolted at the idea of gods typified by monstrosities. He idealized and exalted them, at least to the noblest proportions of manhood. He united the divine with the human. He, too, as well as the Hebrew, was instructed by voice and vision and had his oracular revelation, but he

was further instructed by reason. The Greeks were religious, but their religion was mingled with the "fair humanities," as the Hebrews' was not. Moses taught Divinity, but Socrates taught a Divine Humanity. In regard to a future life, the Hebrew was more a materialist than the Greek. Jacob, in parting with his sons on his death-bed, expressed no hope of entering another and better sphere; Socrates, in his last hours, discoursed only on the immortality of the soul. There is evident progress in the second act. The unity of God is wanting, but the idea of humanity is enlarged, and human liberty increased. Art, philosophy, commerce, literature, and national law are developed. Woman has more freedom, though yet in bondage within the sphere of home. A class, of whom Aspasia, Phryne, and Lais are moral types, and in whose society sages and philosophers found intellectual diversion and often instruction, were free. The mistress was emancipated, if not the wife. And this development of the Greek, when Greece was in its glory, was distributed by conquest (Alexander's) through the Eastern world, affecting a vast area by a higher civilization. The scene and action of the second act is clearly progressed and enlarged.

At this point, let us look at the plot of a legitimate human drama. In the first act, a difficult position is presented to excite interest; in the second, an effort is made, accompanied by new difficulties, to get out of the original difficulty; in the third, a hopeful scheme is devised to complete the effort; in the fourth, the scheme fails, the difficulties increase, and the plot thickens; in the fifth, a great and almost unexpected deliverance or catastrophe occurs. This is the general character of a drama. The Divine Drama rising above a local or particular providence, proceeds in the same manner, its scope being from the human to the divine. The world at large is the theater, the geographical earth the stage, the succession of ages the time, while the drama itself is the history of man and the development of humanity. The drama and the argument rest on the assumed Divine purpose to develop the human into the divine, or to such point as to bring the two into harmonious union, and thereby ultimate the perfection of humanity. In the first act, or Hebrew mission, little was accomplished beyond establishing the Divine Unity, and the principle of absolute law. There was no power of development, every thing was fixed. It was a fruitless effort to combat a moral difficulty by arbitrary means. In the second act, or Greek mission, the details of ancient civilization were elaborately brought out in a sphere of infinite division, rivalry, and competition. But, though the Greek progressed the general movement of the drama, he complicated the apparent difficulties. In the third act, the Roman appears. According to his place and purpose in the drama, he is to enlarge the arena of civilization, increase its power, and magnify its object. He is to be content neither with the pro-logical and absolute law mission of the Hebrew, as represented by Revelation, nor by the logical and relative liberty mission of the Greek, as represented by Philosophy and the Arts. He is to be the physical and intellectual developer of power, military, civil, and ecclesiastical, in succession, for the reunion and consolidation of the whole civilized world.

The mission of Rome was power. Her field, or scene, was expanded—less insular than Greece, as Greece was less than Judea. It was located properly to carry on, by subjugation or organization, the westward movement of civilization. In it the municipal and imperial plant was to be raised. The Hebrews were tribes, the Greeks a cluster of petty independent states—Rome was to become the empire. She was not only to compass empire by military conquest, but also by her political and ecclesiastical mission to organize the nations of Western Christendom, and establish a policy of State and Church that should last for ages, and become a root from which all future legislation should ramify and develop itself. In conquering the world, the Roman took something from all whom he conquered. He was more liberal and less fettered than Hebrew or Greek, and could believe in all religions, though he preferred his own. One by one he picked up all the arts, philosophies, and theologies of the world, and molded them over for his own use. Though the principle of Roman civilization was essentially the same as the Greek, it gave greater political liberty, and at the same time secured a stricter enforcement of law. The Roman people grew larger and more comprehensive of all classes than the Greek, though both preserved the same system of slavery. The Roman family was a higher specimen of domestic order, equality of rights, and due respect for the mind and feelings of the female sex. Woman held a higher position in Rome than in Greece or Judea. Under the Republic, Rome by various conquest carried her civilization throughout the world. The Empire succeeding the Republic was the Pagan millennium. At this point—the Augustan age—the Roman doubtless believed that he was about to realize the mission of the Messiah. It was the climax of civilization. To a Pagan mind the work seemed almost accomplished. But the difficulty was not thus to be solved—the Divine Humanity was not to result from a Roman plan. Another and higher mission than Hebrew dogmatism, Greek idealism, or Roman power was to be developed. The

sword was to be superseded. The new mission, the assailant of the empire, appeared at the moment the idea of the Roman empire was realized. Augustus was emperor when the Messenger of the New Dispensation was born. Little did he dream that a new religion was to subvert his empire, and become the Providential solution of the drama.

At this point happened what happens in every drama; what no one expected; neither Jews nor Pagans triumphed. A new movement began, bewildering and disappointing both. It was apparently a new rival Drama, beginning where the old began; yet it was the same Drama, but the liberal portion of it in reference to the Law. It was the woman coming out of the man; not subject to the law directly as he was, yet subject by reason of an undefined and mystic relationship with him. Woman is man translated into a softer and more indulgent meaning. She is the type of Liberty; the source of multitude (or mother), and in this sense the source of division, or multiplication of parts. Woman lives in dispersion. She does not organize her numbers in armies, and priesthoods, as man does. The old Jewish Church was a male exclusive church. It could not multiply. The Christian Church is the Jewish woman, who enlarges the tent and makes room for the multitude of her forthcoming children. She does this by indulgence, by relaxing the liberty of the old law and translating it into another meaning. This Woman, or New Drama, though coming out of the Jews, is represented by the Greeks—a free and liberal people. The New Testament was written in Greek. The Gospel was first taught in its liberal, Gentile form, and discussed and fashioned into doctrinal shape in the Greek tongue; and the Jew, by adopting it, became more, while the Greek, by adopting it, became less, liberal. It was the first act of the Gospel of Liberty, not the last. Liberty grows as law grows. Law is to the end of Liberty what Sinai is to the end of the Law. A cross movement takes place between the two opposite principles. The Greeks and Romans become more absolute, go eastward to Jerusalem for their new faith, while the Christian Jews go westward for its development. It is the era of the Cross. Absolutism and Liberty grow in the bosom of the same church, struggling together like Esau and Jacob.

The New Drama combines at last with the Old; but it has two distinct acts to represent its separate existence for a season. These acts are represented by eras. The first act is primitive Christianity in a subject state, like woman to her master, the Roman Law. This is her exclusive, Jewish state. The second act represents her union with her master—the political establishment of Christianity—the alliance between a Christian wife and a Roman husband. This began with the Emperor Constantine's conversion, and continued to the final destruction of the old Pagan gods, and the introduction of the Justinian code of Laws, when the old Roman Law was Christianized or baptized, and became the Civil Law of Christendom. Then the Papal Hierarchy began to be established as an absolute ruling power—the offspring of the union of Roman Law and Jewish Christianity. Here the third act of the New Drama begins, but as it begins in the third act of the elder Drama, and at the same time combines with it in the capital of the Roman Empire, the two Dramas become one, and commence that great Millennial Reign of the middle ages, which appeared to the darkened minds of the first-born of the Universal Couple, in that long triumph of the Spiritual Power, to be the realization of the promise to the Church. During a long succession of changes, however, a representative of each era and its principle is preserved. Primitive Christians protest against the political establishment of Christianity, and the Jews against Christianity itself. There are political Christians who respect the union of Church and State, but protest against their fusion, or the supremacy of spiritual power. Even the old Pagans, who dare not show their faces, put on masks and convert the images of the gods into images of the saints, and the Pagan rituals, vestments, and festivals into Christian analogies, that satisfy the natural passion for such things, and enable Paganism to live while it seems dead.

The third act was a splendid attempt to realize the ultimate of the Drama, yet a failure. It first monopolizes all power by military and political art, but can not retain it, for want of cement. A new religious idea comes into the world, and Rome accepts it, but finds an inharmonious result. All is antagonism. The body of the Empire decays by the irruption of the new element, and it divides into two parts—one representing the Temporal and the other the Spiritual power. The Temporal, representing the military power, retires to the East; the Spiritual, which represents the Gospel, occupies the West. The elements thus geographically parted remain the same to this day. The old Roman Law, or body of the Empire, dies slowly away during the middle ages, till at last dissolution is completed in the Greek division of the Empire; by the loss of Constantinople and the dispersion or subjugation of the Greeks. The whole Empire is thus at last divided between two constitutional elements of the Divine Drama—absolute Law without the power of development—a male principle—in the East; and Gospel—Liberty of development—in the West, this Liberty giving birth to a new form of Law—Masculine Canon Law—



## SPIRITUAL TELEGRAPH.

S. B. BRITTAN, EDITOR.

"Let every man be fully persuaded in his own mind."

NEW YORK, SATURDAY, FEBRUARY 10, 1855.

## TO CORRESPONDENTS.

G. N. Parikh, N. Y., sends us five dollars for the relief of poor children, which we have passed over to Miss Dow, teacher and superintendent of the Ragged School.

## SECOND VOLUME OF SPIRITUALISM.

We briefly announced in our issue of last week that another volume of the work bearing the comprehensive title of "Spiritualism," by Judge Edmonds and Dr. Dexter, had been issued from the TELEGRAPH press. Since that time we have only had an opportunity to give the work such a cursory examination as will enable us to indicate its general character and contents. Following a very brief Preface is an Introduction by the Judge, extending to the fifty-second page, wherein the author exhibits the same frankness, sincerity, and religious trust which have characterized him at every stage of his investigations. Among the names and characters hitherto identified with the Spiritual movement, very few have exhibited the same degree of moral courage and a similar devotion to the righteous claims of a great but unpopular truth. At an early stage in its progress he descended, apparently without hesitation and without regret, from a position which the world calls high and honorable, to the manger, that he might fellowship that truth in the infancy of its modern incarnation. We are not to infer that this was accomplished without a struggle, because it was done promptly and cheerfully. No; it requires a severe discipline, the inspiration of a profound conviction, and a magnanimous devotion to the Right to make even a good man willing to immolate himself in a great cause.

Among those who received the Christian revelations several became irresolute, wavered, and fell in the hour of trial; and we know not but there may be among the disciples of Spiritualism some whose mission it is to renege the parts of Thomas, Peter, and Judas. The materialistic doubt, the cowardly denial, and the heartless betrayal may, for aught we know, be reproduced and illustrated again and again before our eyes; but our observations in the past, and the indications of the present, alike denote that some far less stable and conscientious souls than those whose names appear in this book, must personate these characters in the spiritual drama of the nineteenth century. True, it has been more than once reported by the opposition that Judge Edmonds and Dr. Dexter had either renounced Spiritualism altogether, or were rapidly losing their early faith, and falling from their first love; but their fidelity has outlived the popular falsehood. Many false witnesses and unscrupulous pretenders have appeared and recorded their testimony against the truth, and then, like Judas, have gone to their "own place." The scribes and Pharisees received their testimony without reservation, and would gladly have led Spiritualism to the hall of judgment and the crucifixion, but every opposing arm has been palsied, while the truth—deathless and omnipotent—has never slumbered in an earthly sepulcher even for three days.

In the course of this part of the work, the Judge introduces numerous extracts from the letters of private correspondents, most of whom were led, by reading the first volume of "Spiritualism," to an investigation which has since resulted in the conviction that the modern phenomena are the veritable manifestations of the power and intelligence of departed human spirits. The fact can neither be disguised nor questioned, that the preceding volume exerted a wide and beneficial influence in this respect. Indeed, we hazard nothing in saying, that it has done more to secure the attention and respect of the unbelieving world than any one of the great number of books which have thus far been issued from the Spiritual press.

Respecting the characteristics of his own mediumship, and the *modus operandi* of his intercourse with Spirits, the Judge says:

"The visions which I have are, as I have remarked, impressed on my mind as vividly and distinctly as any material object possibly can be, yet in giving them to others, I must rely upon and use my own powers of observation, my own memory, my own command of language, and I do not unfrequently labor under the difficulty of feeling that there is no word known to me that is adequate to conveying the novel idea communicated. I am often conscious that I fail, from poverty of language, in conveying the sentiment I receive with the same vigor and clearness with which it comes to me. So it is also with what I may call the didactic teachings through me. Sometimes the influence is so strong, that I am given, not merely the ideas, but the very words in which they are clothed, and I am unconscious of what I am going to say until I actually say it. At other times the thought is given me sentence by sentence, and I know not what idea or sentence is to follow, but the language used is my own and is selected by myself from my own memory's storehouse. And at other times the whole current of thought or process of reasoning is given me in advance, and I choose for myself the language and the illustrations used to convey it, and sometimes the order of giving it. But in all these modes there is more or less of myself in them, more or less of my individuality underlying it all. It must indeed be so, or why should I speak or write in my own tongue rather than in a dead or a foreign language unknown to me?"

Following this, among other things, we have an interesting account of the development of various spiritual gifts, as exhibited in the case of Miss Laura Edmonds, the principal phases of whose mediumship are comprehended in the succeeding extract:

At first she was violently agitated in her person. She soon wrote mechanically; that is, without any volition on her part, and without any consciousness of what she was penning. Having a strong will, she was able at any moment, by exercising it, to arrest the manifestation. She next became a speaking medium. She was not entranced as some are, into a state of unconsciousness, but was fully aware of all she was saying and of all that occurred around her. She, however, had not advanced far enough to know the source whence came the thoughts which she was uttering, and she imagined they might be the product of her own mind. To convince her upon that subject, she was shown, through the instrumentality of her own mind, all the particulars of the wreck of the steamer *San Francisco*—that her upper deck had been swept off and a certain number had thus perished; that the residue of those on board had been taken off in three vessels, and were then on their way in different directions for different ports, and that the steamer had been abandoned on the sea. All this was several days before any news had reached the land, of the accident to that vessel, and she was told to wait and see if the information which had been given her, and which was much more detailed than I have written, was not strictly accurate, and then determine for herself whether it was her own mind. A few days brought minute confirmation of every incident which had been disclosed to her.

Since then this faculty of knowing things at a distance has greatly improved. She saw the wreck of the *Aretio* when it was occurring. She saw, and detailed with great accuracy, as subsequent accounts showed, the recent collision on the *Canada Railroad*, and that a few moments after it happened, and while the dead and wounded were being

lifted out of the ruins. She has seen and described the state of things at Sebastopol and its vicinity, and she has frequently described scenes and conversations going on at the moment, at the distance of several hundred miles from her, and all this, not when she was in a trance, but in a state of mental consciousness to all around her.

She next became developed to speak different languages. She knows no language but her own, and a little smattering of boarding-school French. Yet she has spoken in nine or ten different tongues, sometimes for an hour at a time, with the ease and fluency of a native. It is not unfrequent that foreigners converse with their Spirit-friends through her in their own language. A recent instance occurred where a Greek gentleman had several interviews, and for several hours at a time carried on the conversation on his part in Greek, and received his answers sometimes in that language and sometimes in English; yet until then she had never heard a word of modern Greek spoken.

About the same time her musical powers became developed. She has repeatedly sung in foreign languages, such as Italian, Indian, German, and Polish, and it is now not unfrequent that she sings in her own language, *improvising* both words and tune as she proceeds—the melody being very unique and perfect, and the sentiments in the highest degree elevating and ennobling.

Her next advance was to see Spirits and spiritual scenes, and now scarcely a day passes that she does not describe the Spirits who are present, entire strangers to her, yet very readily recognized and identified by their inquiring friends. This has of late been witnessed by very many persons, and many an unbeliever in spiritual intercourse has been overwhelmed with the evidence of identity which thus by sight and by communion has been presented.

We have next an introductory essay of some twenty-two pages from Dr. Dexter, wherein the writer treats of the Divine purposes and beneficial uses of the current Spiritual phenomena. The subject is discussed with great calmness and ability. The writer is ingenious in his method, clear in his conceptions, precise and logical in statement, and correct in his diction. This portion of the book will doubtless be acceptable to all rational Spiritualists, and it certainly will be perused with eminent satisfaction by all who have the intelligence to perceive and appreciate its various merits. We can not make an extract without injustice to both the writer and his subject, but may hereafter transfer the entire essay to our columns.

At the close of the Doctor's Introduction we enter on the spiritually-originated portion of the work, which is divided into Sixty-five Sections, each embracing the incidents, messages, etc., given in presence of the circle at a single interview. This portion of the book consists of moral and philosophical disquisitions from Spirits, written or spoken through Dr. Dexter; Allegorical Pictures and Spiritual Visions, presented to and through the Judge; together with miscellaneous communications through the mediumship of Miss Laura Edmonds, Mrs. Leeds, Mrs. Sweet, and others. All these we have thus far examined too hastily to warrant a decisive opinion of their peculiar merits.

An Appendix of thirty pages completes the second volume of "Spiritualism," which is handsomely printed on good paper and well bound. The book is embellished with fine portraits of Dr. Dexter and Judge Edmonds, engraved on steel. Thousands of copies are already distributed over the continent, and they will be read, we doubt not, in every State throughout the Union. Some saints and sinners will be likely to read with distrust and apprehension, but many will be enlightened and consoled. "THE TRUTH AGAINST THE WORLD."

## BORN INTO THE SPIRIT-WORLD.

Sunday morning, 21st inst., of apoplexy, MARY E., aged 28 years, wife of James G. Crocker, of this city.

The remains left on the 4 p. m. train for interment at Hartford, Conn.—Cleveland (Ohio) paper.

Mrs. Crocker was a sister of the editors of the Hartford *Times*, and was deeply and tenderly beloved by her relatives and a large and intelligent circle of admiring friends; among whom she was the inspiring soul and acknowledged center of attraction. Many of her dearest friends are sustained and comforted, under the pressure of this unexpected event, "by an unflinching trust" in the sublime realities of the Spirit-world and the immortal life. We learn that the risen Spirit has already spoken from the invisible realm to her friends in Hartford, and that on the 27th ult. a message was received from her through Mrs. Mettler, which, at the request of the Spirit, was immediately transmitted to Mr. Crocker, over the wires of the magnetic telegraph.

## MISS JULIA DEAN.

This gifted young lady was married a few days since to Dr. Hayne, a son of the distinguished South Carolina senator of that name. The grace, beauty, and genius of Miss Dean have secured for her a host of admirers, but these gifts have not done more to make the stage attractive than the native goodness of her heart and the purity of her character have done to adorn the more retired and peaceful walks of life. When Mrs. Mowatt left the stage, the lovers of the Drama felt that a shadow had fallen across their path, and they will experience a similar sensation now that another star is about to disappear from the dramatic horizon, to rise no more amid the scenes once illuminated and dignified by its presence. Many stars that have shone amid the same constellation have vanished in the surrounding darkness to remain invisible, but these, we trust, will shine still more gloriously in the heaven of domestic peace and love.

We desire to call the attention of our readers to the Prospectus of THE UNA, Volume III., which will be found on our last page, and to commend that paper to the favorable consideration of the public. Mrs. Davis and her gifted associates have hitherto rendered THE UNA a most attractive and interesting sheet. Under its present favorable auspices it will no doubt be improved, if, indeed, there is room for improvement. Their enterprise, and the intrinsic merits of the paper, itself, alike deserve the highest commendation and the most liberal success. We see that our friend, S. C. Hewitt, of the *New Era*, is the publisher, to whom all business correspondence should be addressed.

NEW SPIRIT-VOCALISTS.—BROOKLYN.—Rev. U. Clark, aided by Mrs. Clark, gave the first of a new series of Spiritual Discourses to a large, attentive audience, numbering about six hundred, in the Brooklyn Institute, last Sunday afternoon; on which occasion Mr. Jacob Fitchett (tenor), and his two daughters, Miss Sarah H. (soprano), Miss Mary Alzada (alto), appeared for the first time before the public as a band of Spirit-vocalists. Their music is said to have been appropriate, effective, and thrilling. They expect to be associated hereafter with Mr. and Mrs. Clark in their public spiritual labors, and according to the opinion expressed, they promise to create a deep interest not only among Spiritualists, but the community at large.

Dr. R. T. Hallock discoursed in Dodworth's Academy on Sunday evening last. His lecture has been spoken of in terms of high commendation.

## NEW YORK CONFERENCE OF SPIRITUALISTS.

SESSION OF JAN. 30, 1855.

Dr. HALLOCK reported a statement which had just been made to him, that an Episcopal clergyman of this city, on the Sunday morning previous, testified in his public sermon his belief in spiritual intercourse. His faith was founded on no experience of his own, but on the testimony of others, many of whom were too well known to him to admit a doubt of their truth. His theory had been, that spiritual manifestations ceased with the Apostolic age. It might be wrong, and if so, his deduction from it must be erroneous. We are to credit the unimpeachable testimony of living men, it is clearly so. But he advised his hearers to have nothing to do with it, inasmuch as he had understood that modern Spiritualism opposed the Bible and set at naught the authority of the Church, which proved it demonic in origin and devilish in tendency. The gentleman, on being applied to, consented to a publication of his sermon in one of the spiritual papers; but, on second thought, declined, on the ground that it was especially calculated for the meridian of his own congregation.

Mr. PARTRIDGE thought the fact significant of a favorable change in the current of clerical thought. He said there were other clergymen in this city and elsewhere who believed in the modern spiritual facts as much as he did, but who did not think their people ripe for the disclosure. Clergymen from abroad not unfrequently call at the office of the TELEGRAPH for the purpose of narrating experiences, and they are beginning to see the imperative necessity of examination, for if the facts of to-day, sustained by living witnesses innumerable, are to be rejected, similar facts two thousand years old, resting on the authority of dead men, must be rejected also. The ancient and modern manifestations are so alike in their general outlines, and the laws which obviously govern them, as to suggest the question on the part of the people of a unity of origin, and the clergy will have to answer it, or cease to be their spiritual guides. The Rev. Mr. Ferguson, of Nashville, Tenn., has already preached and published his belief in the facts of modern spiritual intercourse, and his congregation instead of leaving him has increased. This priests and people are alike influenced by the current of public thought, the innumerable sources of which are individual experience, and whose swelling tide is irresistible. It will not pass much longer as sound philosophy for clergymen in pulpits and regiments in one breath to magnify the mercy of God in condescending to "men of low estate" (making use of a sheepskin to convince Gideon of his divine power and protection), and in the next tell us the manifestations made in the family circle by ten thousand firesides in the State of New York to-day are too undignified to be ascribed to the dwellers in the upper heaven! Such an objection, had he been present at that supper in Jerusalem when "Deity incarnate" washed the feet of some dozen fishermen, would have retired in disgust at the "low manifestation." The truth is, the "kingdom of Heaven," to-day as of old, comes to man where he is. It meets him on the plane of his actual development—his ability to comprehend and appreciate. Jesus presented it to the sick and suffering of his day, not as a system of polemical divinity, but as an exhaustless fountain of life and joy. It manifested itself as a doctor to the sick, and as a commissary to the naked and hungry. It does so now, and in doing it furnishes the physical evidence of its reality to minds which can accept no other evidence. It knocks for admission to the heart of the skeptic, through the only accredited avenue—his external sense. If he can not lift his soul by the force of reason from the leaden matrix of materialism, it gives him "a hoist" through his senses. It sets him upon his own kitchen table, and lifts soul and body together! He explores the heavens on the wings of this new-born fact, and soars into the sunlight from this strange perch, like a young eagle from his nest in the obscure forest. But there is one living commentary on this eternal text of "dignity," to be seen and read of all men. The "kingdom of Heaven" manifested through tables, women and children, and kitchen furniture generally, has reached and redeemed more philosophers within the last five years, than the Church has Hottentots within the last fifty!

Mr. BENNING was glad to hear of the clerical admission of Spiritualism, though ascribed to demons. That idea will soon correct itself. The clergy of this city have, to a great extent, controlled the thought of the whole Church. Spiritualism will lift its foot off the neck of the people, and they will stand erect, conscious of their privilege to commune with Heaven without a priest. He had been a preacher for thirty years. He had no doubt of the expediency of preparation. On a certain occasion, as he was about to visit a distant place, the Spirits said to him, "Preach Spiritualism, but say nothing about knocking or other physical manifestations." He followed the advice given, had large and attentive audiences, and in the end they asked about the "knockings" themselves. If he then told them the course he had pursued had been through the advice of Spirits given in that way, and he had been preaching doctrine endorsed or revealed by modern Spiritualism. It was doubtless better received than if he had stated that fact at first. The old and the new are the same. He had seen as wonderful things as are recorded in the Scriptures. Of some of them he is not permitted to speak at present. We need a preparation of our own hearts: Spirits are more anxious to speak than we are to hear, but we require a purification of the understanding in order to profit more fully by what is communicated. Think there may be demons, or what answers in some degree to that description of cattle, but then we have our reason to guard us against deception, though he had many mortifying proofs of the short-comings of his own, in competition with the ingenuity and intelligence of Spirits. He apologized for the seeming exclusiveness of the circle of which he was a member, with regard to strange incidents, on the ground that the Spirits in complying with the natural wish for physical manifestations, were obstructed in their efforts to communicate more exalted truth.

Mr. MATTHEWS wished to except to the theory of the unitary origin of the old and new facts. What he had to say was in the spirit of kindness, and far from motive of disrespect to the intelligent ladies and gentlemen he saw around him, but he must express his honest belief that modern media and their followers corresponded much more closely with the heathen oracles and their dupes, than they did with Bible prophets and apostles, and their sources of inspiration. They derived their authority from God, or from an angel of God at farthest. But by examining ocular history we shall find much of the obscure nonsense so rife at the present day. Women muttered, and wise men interpreted just as they do now. A king wanted to know how he should succeed in war, but requiring a test, he first wished to be informed what was his last act before he came to consult the oracle. He was informed his last actly act was to stew his meat in a copper kettle. This was true, and so when he was told if he went to battle somebody would get licked, he believed it of course, his own egotism, without the authority of the kettle, being sufficient to assure him that the "somebody" would be his enemy. Modern faith rests on the same kind of evidence, and is characterized by the same credulity. He believes the Bible, and thinks the clergy should accept the theory of Spiritualism. But for himself he believes nothing of the kind, and if Mr. Benning will use the reason which he spoke of possessing, he will soon be able to discover the unreasonableness of the whole thing; it being as absurd in his opinion to get a manifestation out of a dead man, as it was to expect common sense from an oracle.

A GENTLEMAN present said he would like to state some facts for the consideration of the friend who had just spoken. He would not dogmatize as to their origin, but he would vouch for their truth. A question was asked, whether Spirits in the earth-body could impress Spirits out of it? It was answered, yes, under certain conditions a fact peculiar to one's self may be. While trying to think of some personal peculiarity with which to try the experiment, a tray, with a number of goblets of water was brought into the room, which suggested the memory of a home amusement of his with musical glasses. Accordingly, when the water was handed, he took a goblet, and full of water as it was, set it under the table. He then fixed his mind upon a particular sound expressed by a certain glass in his set at home. This sound was immediately produced upon the goblet under the table. It was done, too, under the disadvantage of being full of water. The goblet was afterward taken up, and nearly all the water poured out and again replaced. Soon they were told to look, and found that what seemed to have been human fingers had been dipped into the water, and a wet mark made by them across the feet of the gentlemen present, the mark as of a wet finger being plainly visible upon the boots. This was not done by any of the party present, for all their hands were upon the table, and he does not think it could have been accomplished by "slight" or "booby." The goblet was also by the same invisible agency put into his hand; after making an attempt was made to put it into the hand of another gentleman, but failed. Then the goblet (still under the table) was heard to break piece by piece, and in fact was broken through the top downward, and as soon as this was done, something, or somebody unseen, with great

apparent complacency, handed the gentleman the stem. He related several other facts in his experience, for which he is unable to find a solution in any known law, and commended him of the oracles to a candid investigation of them as being curious and interesting, whatever opinion he may form *a priori* of their origin.

Mr. PARTRIDGE was glad to hear the remarks of Mr. Matthews. He was glad to hear any candid opposer of his opinions. The theory of his friend, as he understands it, is, that the ancient oracles and modern Spiritualism are alike illusory, made up of superstition and chance guesses, without a solitary foothold on fact. The idea is that somebody got this up, i. e., invented a weak, silly swindle, the child of ingenuity and credulity, and called it Spiritualism. Now, a complete answer to this, is that less than ten years ago not a man could be found who believed in the possibility of such phenomena by any power, natural or supernatural. The moment some "light of science" utters his fiat—"impossible," the thing is done. Facts are occurring weekly in our midst beyond all previous thought of possibility in the most developed minds of the age. These facts transcend all theories. Instead of our making the facts of Spiritualism, the facts have made us. The popular idea is reversed entirely. Instead of our reaching with outstretched arms and open mouth to swallow this modern whale, it has swallowed—not us, but our skepticism, and a large part of the world's philosophy. It has completely saved us from the elements of our old hypotheses, theologies, and philosophies, and though it has cast us, Jonah-like, on the shore of a glorious truth, it has not been without tribulation. It has parted priest from people, and philosophers from their schools, and this is not done for a song. In one case well authenticated, a clergyman was made to write and preach a discourse in direct opposition to his own theological dogmas, having awarded him only the liberty of protest. Is it reasonable to suppose a man can be drawn from the downy cushion of a modern pulpit by any power less potent than truth? "I did not and do not believe in the truth outside of the church door, and be saved!" "receive it, and be damned," is the "handwriting upon the wall" ever visible to the minister, however concealed amid its decorations from the uninterested observer. The converts to modern Spiritualism are not the dupes or men of easy faith they have been supposed. They have been won in hard-fought battle—conquered by invincible facts, every one of which has "chased a thousand" theories, and put "ten thousand" objections "to flight."

Mr. FISKE thought it no objection to modern Spiritualism that it had been classed with the oracles of old. Much of it, though not all, by any means, is very similar, and has but little in common with the Bible. The Bible reveals spoke of "the Spirit;" we, of the Spirits. The heathen oracles were doubtless mediums of inspiration, and of great use to the people. They were only forbidden to the Jews, not to them. The Jews were to receive a higher and purer system of revelations as typical, of and introductory to, Christianity. Hence they were discredited from the heathen. But if these had been forbidden spiritual intercourse through their oracles and prophets, they could have had no spiritual intercourse at all. These oracles and prophets were doubtless, in some degree, inspired of God, and ministered to their spiritual wants, keeping alive their spiritual nature, and preparing it for the reception, in due time, of the higher revelation. That they had their prophetic and inspired men, the Bible teaches, for it mentions some of them by name. In choosing the Jews, God did not forget the Gentiles. Peter was made to see, despite his Jewish predilections, that God was no respecter of persons. So if we have heathens among us at the present day, do not let us forbid the exercise of their spiritual nature by methods granted to the ancient heathen; but they who are really and interiorly acquainted with the sublime and holy revelations of the Bible, will not be disposed to spend much time in running after the mere heathen features of spiritual manifestation. They will rather seek, reverently and religiously, that communion with the "Spirit" which was ever an object of aspiration to the Bible writers.

Adjourned, R. T. HALLOCK.

## FACTS AND REMARKS.

**Sympathy Between Mother and Child.**—We are personally acquainted with a mother whose sympathy with her children is so intimate that she is often instinctively sensible or "conductor" to their absence. Only an hour before the present writing a phenomenon in her experience occurred which is deserving of notice, and which partly derives its significance from its apparent insignificance. Her little girl had gone out into the street to play. She had been gone nearly an hour when the mother, while engaged in her domestic duties, became suddenly impressed that the child was in danger of losing her coral beads. She immediately went to the door and looked up and down the street for the child, but the latter was not to be seen. A moment after, however, the child came running round the corner of the street saying, "Mother, my beads have come loose, and have gone down my bosom under my dress." On another occasion this same mother, while sitting where she could not see nor hear her children, became suddenly, and without any external reason, impressed that one of them had got upon a box on the back piazza, and was leaning over the banister, in danger of falling. She immediately went and looked, and there was the child on the box, leaning over the banister, just as her impression had intimated. On another occasion the mother saw in a vision one of her children passing through a fit, with her eyes rolled up and her countenance blackening in a singular manner, and she seemed to be dying. About two years afterward this scene was realized in its minutest particulars, but by vigorous remedial applications the child happily recovered.

**Mediatorial Places and Things.**—More than a year ago, as the present writer was, one night, reading the proof of the TELEGRAPH, being seated at a particular desk in the office where all the proof of the paper is read, we felt a distinct pressure just above the ankle, as if made by a human hand. After looking under the desk and satisfying ourselves that no living creature was anywhere near, we mentally requested that the same manifestation should be repeated, when it was, several times, but with decreasing force, and finally ended in slight electric shocks. The manifestation was exactly similar to those which in other cases we had determined to be spiritual; but as we were not consciously a medium for that kind of spiritual phenomena, we were at a loss to determine why it should occur there and then. Since that time slight but distinct rappings, responding to questions, have occurred in several instances, as we were seated at the same desk, and a few evenings ago they occurred as we were seated there alone. It then occurred to us that that particular spot and that desk had probably become enveloped in a sphere or spiritual atmosphere which rendered it possible for the denizens of the other world to approach and make their presence known, and that this condition had occurred from the fact that the contents of the TELEGRAPH, and all the other spiritual matter published at this office, received their final touches at that particular desk, thus identifying the uses of the desk with spirituality, and bringing it into rapport with the spiritual world. If this view is correct, we have in it the philosophy of a real influence in spiritually consecrated places, family altars, the adyta of temples, the holy of holies, etc.; and it intimates the reason of the stringent prohibitions given in the old theologies, against the profanation of such places.

**Information in Dreams.**—A lady of our acquaintance residing in Williamsburg, and in whose word entire reliance may be placed, has furnished us the following particulars of her experience in dream-life: She dreamed one night that if she would go to New York the next day, and call at a certain store kept by a man of her acquaintance, she would meet her mother, whom she had not seen for some weeks. The next day she felt strongly impressed to go to the place indicated in her dream, and finally yielded to the impulse, though she resisted for some time. On entering the store, she inquired if her mother had been there, and was answered in the negative—that they had not seen her for weeks, but believed that she was in Williamsburg. Our friend answered that her mother was not in Williamsburg, and just as this was said, the mother came in and met with her daughter in the precise manner indicated in the dream of the latter.

The same lady, on another occasion, was impressed in a dream that if she would call, the next day, at the office of a certain lawyer, she would meet her sister. She accordingly called, but inquiring of the lawyer if her sister had been there, or whether he expected her, was answered in the negative; but that morning the sister entered the door. These are only specimens of the many psychological impressions of a similar kind which this lady has received, and is accustomed to constantly receive, during her hours of slumber. She is not a Spiritualist, and is at a loss to account for her visions and their subsequent verifications in actual occurrences.

(Continued on fourth page.)



## EASTERN CORRESPONDENCE.

Boston, Jan. 26, 1855.

GENTLEMEN—Allow me to make my *début* this week to the numerous readers of the TELEGRAPH as your Eastern correspondent, with the plain matter-of-fact understanding that this letter may be the Alpha and the Omega of my labors for your paper, providing you and I shall so desire. With this brief introduction let me at once talk to you about matters and things in general, and Spiritualism in particular.

Within the past few weeks a new impetus has been given to our glorious cause in this city and vicinity by the remarkable manifestations of Spirit-power—of the beautiful beings of another, a brighter, and a better world.

Modern Spiritualism, in spite of the powerful opposition which is and has been arrayed against it in this city, is moving on with truly gigantic strides, not, however, in a boisterous or excited way, but in a calm, quiet manner, like a majestic river whose waters run still, but deep. The glorious ship of Human Progress, bearing the sons and daughters of earth who have been emancipated from the bondage of old errors and superstitions, is setting her white sails to the freshening breeze, bound for that happy port where the weary mariner on life's troubled sea, who has been tempest-tossed by the conflicting winds of doubt and fear, shall cast his anchor in safety, in the calm waters of the celestial empire.

There are now a very large number of private spiritual circles holden every evening in the week in many of our most respectable families, and every day the number increases, as does also the list of converts to the consoling faith—"That if a man die he shall live again," in a higher life and a more glorious land; and that those they once mourned as lost are ever near to them, whispering in tones softer than those of the æolian harp, sweet words of comfort, of hope, and immortality. So interested are thousands of persons in this city in the consoling and holy belief that they are daily holding converse with those dear ones who have put off corruption for incorruption, that many of the churches and a few in this city where the doctrines of old theology are taught, are at a woful discount. In vain do the shepherds (!) exhort the stray sheep to return to the folds which are fast becoming deserted. In vain are "union meetings" being held in the various churches to get up a revival of religion, but the thing will not work, for the material of their arguments and exhortations are worn out, the majority of their hearers having lost all fear of those two great weapons of priestcraft—the devil and a place of eternal torment. The fact is, the people don't believe it; they have lived on chaff long enough, and now they want the wheat, and, what is more, they will have it, church or no church.

It is estimated by those who are posted up in the matter, that there are more than ten thousand persons in this city, at the least calculation, who are either believers in the spiritual theory, or are deeply interested in the phenomena, and are long to see and hear of a miniature earthquake in these parts. Already do the dry bones begin to shake and rattle together, for the theological graces are giving up their dead.

A great sensation has been created here within the past week by the visit of Miss Emma Frances Jay, recently from Troy, New York. She is most certainly one of the miracles (wonders) of the nineteenth century. Notice having been given in some of the evening papers that "Miss Emma Jay would speak and sing under spiritual influence in the Melodeon, on Sunday afternoon and evening, January 21st," the house was crowded to excess before the services commenced. The aisles were full of persons standing up, and so closely were they packed together, that it was with the utmost difficulty that a passage could be made for Miss Jay to reach the platform. At half-past two, more than fourteen hundred persons were within the hall waiting with breathless anxiety to hear the "Little Apostle" of modern Spiritualism speak by inspiration, while hundreds of persons were unable to gain admittance to the house, and were forced most reluctantly to turn away and tend their steps in another direction.

As soon as Miss Jay took her seat upon the stage every eye was bent upon her, and it must have been a trying moment for one young and inexperienced to face a public audience and meet the gaze of such a concourse of persons. At the close of the singing Miss Jay stepped forward into the desk, being already entranced. The most profound stillness reigned, so much so, that a pin might have been heard to fall, so unbroken was the silence. She at once commenced speaking in a calm and firm voice, so clear and distinct as to be heard in the remotest part of the house. Her discourse, or rather that of the Spirit who spoke through her, occupied an hour and ten minutes, and was an able and powerful appeal to the reason and judgment of her auditors in favor of the doctrines of the New Dispensation. During her remarks the greatest attention was paid to every word she uttered. In the evening, notwithstanding it rained, a large audience was early in attendance, and Miss Jay spoke a little more than an hour on the TRINITY. The discourse, to say the least, was very ingenious if nothing more, but in the opinion of your correspondent it was not equal to that of the afternoon. At the close of the lecture she sang under spiritual influence, and without any exaggeration it was the sweetest melody, the most heavenly warbling that ever greeted my ears, and I have heard Jenny Lind and many of the most celebrated singers of our time. Her notes sounded more like those of a bird perched upon a bough on a summer's morning, pouring out its soul on the perfumed air (for I believe that birds have souls) in adoration to the Great Father. So highly pleased and delighted were the audience, that they could not resist the temptation, and the fair vocalist was greeted with a round of applause from the hands and feet of her hearers—a very unusual compliment with us on such occasions.

At the conclusion, Dr. Hayden came forward and said, that he "had the pleasure to say that Miss Jay had been prevailed upon to return to Boston, and speak again on the 4th of February," which announcement seemed to meet with very general favor from all present; and I predict that a fuller house, if that were possible, will greet her return to Boston than on the occasion of her first visit.

Several of the papers on Monday contained favorable notices of her lectures, and I believe all, with one exception, were very complimentary. The exception referred to was contained in a dirty little sheet known as the Mail, where known to all, for its circulation has dwindled down to so small a number, that it is scarcely a copy of it is seen in any respectable locality. It will be quite sufficient to inform the reader that it is published by one S. K. Head, of police court notoriety. As the fellow told some little truth in the first paragraph, I copy it for the benefit of your readers:

"The New Gospel.—A large congregation assembled yesterday afternoon at half-past two o'clock, at the Melodeon, to hear the Rev. Miss E. Jay discourse on Spiritualism. The numbers present show how great an interest the subject awakens, and we have seldom seen a hall more densely crowded. Everybody was there, from one of our green Representatives to one of our female citizens, who can not be called green, because she has found out what the seat and yellow leaf are; and all who were present listened with great attention and departed with magnificent ideas."

The last paragraph of the article caps the climax, and the poor, driveling scribbler explodes in holy rapt at what he is pleased to designate as a desecration of the hall by modern Spiritualism and the teachings of Theodore Parker. Hear him:

"Altogether it was an awful representation of what modern Spiritualism amounts to, and perhaps, had as the discourse was, it was exactly what might have been expected in the hall which has been disgraced by the teachings of Theodore Parker."

As a contrast and offset to the above pious burst of indignation from the dying Mail, I copy the following complimentary notice, from the Boston Post of Monday, the 22d, one of our most influential and respectable journals, which has always been on the anti-spiritual side:

"Spiritual Lecture.—At the Melodeon, last evening, Miss Emma Jay delivered a lecture, in an entranced state, or, as it was said, she was made the medium, by some one out of the flesh, for communication with those yet in the body. Whoever the shadowy preacher might be, what he said was very far superior to performances of a like character that we have heard. The medium, during her obsession, used an eloquence and grace that would have done no discredit to a Channing, and a cogency of argument that Father Ballou could scarcely have given more strongly."

A gentleman, a merchant on Long Wharf, this city, related to a friend of mine, at the close of Miss Jay's discourse in the afternoon, the following singular circumstance: "He said that he attended an Episcopal church in the morning, and when the plate was passed, he put into it a ten-cent piece which was peculiarly marked, so that he could not be mistaken in regard to it, but to his great astonishment on his return home and taking off his hat, the identical ten-cent piece fell out of it on to the floor." Thinking perhaps that the Spirits might have had some-

thing to do with it, he visited the Melodeon in the afternoon and put the same coin into the "spiritual box," to see if it would stay there.

Another gentleman with whom I am personally acquainted, and in whom I have great confidence, related to me the following interesting fact two evenings since: "A sister of his has recently been called to part with her husband, who was much more interested in Spiritualism, and a firm believer in its consoling truths. He promised his wife that if it were possible, and he were permitted, he would manifest himself to her at the earliest opportunity after he entered the Spirit-world. Three weeks after his departure to that bourn from whence the great poet hath said that "no traveler returns," she was sitting alone with her little boy, aged between five and six years, when she suddenly exclaimed, "Look, mother! there is father!" and on looking up she saw her husband distinctly standing before her. So overcome was she from the sudden appearance of the apparition, that she buried her head in her hands for a moment, but on raising her eyes again, he had vanished into "thin and misty air."

Every day and hour are such to those who have been given of the power of the departed to return to those they loved and cherished while dwellers on the earth.

I have many more things that I wish to talk to you about, but am fully aware that I have already encroached too much on your valuable space.

Thine ever, LEON.

## LINES ADDRESSED TO LADY FRANKLIN.\*

Lady Franklin, worn out with "hope deferred," is at length seriously indisposed.—*Rev. Journal.*

"Does she still hope?" my heart has often questioned,  
And whether I thought of thee and thy sad fate;  
And voiceless prayers were breathed, that Heaven in mercy  
Would alight, and yet restore thy bosom's mate—  
For life would be a cheerless desert wild  
Shorn of his love, though clasping his fair child!

And I have listened to thy holy pleadings,  
And felt the beatings of thy throbbing heart,  
As in thy lonely midnight vigil weeping,  
I saw thy grief, and yearned to share a part;  
This was thy soul's appeal, breathed low to Him  
Before whose eye the rising sun is dim.

"Have I not striven, oh, my God, my Father!  
Daily and hourly with this load of woe!  
Has my heart faltered, though this fearful darkness  
Hides the loved star, that taught its founts to flow?  
Even when cold ice-bands chilled its chords around,  
Throbb'd it not ice-bands, chilled the lost one found!

Have I not laid my aching head down nightly,  
Planning new themes to save—breathing his name,  
Yet looking unto thee—so sleep has fallen  
Upon my heavy lids—then angels came  
And whispered sweetly in my listening ear,  
Despair thou not, he comes, that friend so dear."

And then my dreams were sweet; I had arrayed me  
In my pure bridal robe that once I wore,  
And clasping to my breast his orphaned darling,  
Hastened to greet him on the sea-girt shore.  
But oh! the vision changed, and terror rife  
O'erthrew—the broken-hearted, lonely wife!

Thou, thou alone canst hear the soul's sick anguish  
I've struggled hourly with since last we met;  
Not the dear friend who daily sits beside me,  
Whom I love fondly, and can ne'er forget—  
She may not know—'tis thou, 'tis thou alone,  
Hast heard the inward sigh, the smothered groan!

Now hope is past! Father, the cup is bitter,  
Oust I then to thy Son in his deep anguish,  
Let angels minister to me as unto Him!  
Giving me strength to say, "Thy will be done,"  
Though he return no more—the lost, lost one!"

Lady, dear lady; there are wives and mothers  
In my own native land who weep for thee;  
To whom the sight of thy sweet name awakens  
Sad memories of home and of the sea,  
Who read with breathless interest all that's known,  
With moistened eyes, as though thou wert our own!

With heartfelt sympathy, though sens divide us,  
We greet thee, suffering one, in this dark hour,  
While in our hearts we cherish the sweet picture  
Of his last eve beside his drooping flower!  
Thy hope is gone, all human aid is vain,  
But in that better world ye two shall meet again! K. N. G.

PROVIDENCE, R. I.

\*These lines were written before the fate of Sir John Franklin was certainly known.

## SPECIAL NOTICES.

Mr. Charles Partridge delivered a lecture at Dodworth's Academy on Sunday morning last, on the Material and Spiritual Evidences of Immortality. The lecture occupied over an hour, and was listened to with evident attention and interest by a large and intelligent audience. The lecturer drove several nails through, clinched them on the other side, and then applied his hammer to the psychological hypothesis, which proved to be a most "susceptible subject."

LECTURE AT THE BROOKLYN INSTITUTE.—The Editor of the SPIRITUAL TELEGRAPH, will give a lecture on Wednesday evening, Feb. 6, at the Brooklyn Institute, corner of Washington and Concord streets, commencing at half-past seven o'clock, on which occasion Mr. Brittan will reply to "The Popular Objections to Modern Spiritualism." The public is invited to attend.

We regret to say that Bro. T. L. Harris has been confined to his room for several days in consequence of severe indisposition. The closing lectures of his present course at Dodworth's Academy, were, on this account, postponed until next Sunday morning and evening, at the usual hours.

SPIRITUALISM AT THE BROOKLYN INSTITUTE.—Public Conference next Sunday, half past 10, A.M. At 3 o'clock, P.M. P. B. Randolph, medium, will give his 7th Lecture. The Institute is situated on Washington Street, one door from Concord Street. Seats free.

Rev. A. H. W. Cook, of Antwerp, N. Y., is authorized to receive money for subscriptions to this paper, "The Sacred Circle," and for books contained in our catalogue.

Mr. Cook will answer calls for lectures in Northern New York.

AN OMINOUS VISION.—The following story may be depended upon as authentic, though we are forbidden to mention names: A lady now residing in this city formerly lived in Canada. While there, as she was walking on one day, she met, in a foot-path, what appeared to be a man seated on a white horse, with a coffin before him lying across the horse's back. She turned out of the path to allow the horse to pass. The vision seemed an actual physical reality. She followed it with her eyes along the path until it seemed to turn into the lane which led to her father's house; but she could not say certainly that it did, as it disappeared about that time behind some intervening objects. On returning to the house she asked her mother whether she had seen a man on horseback with a coffin upon him, but was answered in the negative, and she could hear nothing of the stranger's having been seen by any of the neighbors. A week or two afterward the dead body of the lady's brother was brought home apparently by the identical man, on the identical white horse, and in the identical coffin which she had seen in the vision above related. The coffin was conveyed on horseback in consequence of the impossibility of the road to a wagon, that section of the country not having been well cleared and improved to any great extent.

## Original Communications.

## AN ANCIENT PARABLE.

Life sat on his throne in the ages of old,  
Pouring wine of delight from his beaker of gold,  
And he dwelt in the Sun, and the Earth at his feet  
Reposed like an infant that smiles in his sleep.

Death sat on his throne, on his throne of despair,  
And he poured out the goblet of wailing and care.  
'Twas night when he robed with madness and pain,  
And storms vailed the land of his terrible reign.

There came to him a swift thought, and it said,  
"Let me slay the sweet Earth." Like an arrow it sped,  
And the Earth woke from sleep with that terrible dart  
Transpiercing its bosom and fixed in its heart.

But the Spirit of Life the dead would lift up,  
And he gave it a drink from Love's radiant cup;  
And immortal it woke, and melodious it sung,  
And smiled upon Death, who, with agony stung,  
Sank down at its feet and expired, while the light  
Of the sun changed to glory the blackness of night.

NOTES

## SHAKESPEARE ON ACTING.

The following letter from an esteemed correspondent will be read with unusual interest, and we are certainly obliged to Mr. Fennor for communicating to the TELEGRAPH the remarkable spiritual communication which it contains. Those who know aught of the humble pretensions of Mr. Linton, and have read so much as a single page from the inspired utterances of the great philosophic poet, will not readily question its claims to a spiritual origin.—Ed.

BALTIMORE, Jan. 20, 1855.

DEAR BRITTAN:

I need not tell you with what pleasurable anticipation I look forward to the publication of "The Healing of the Nations." Like yourself, when last year in Washington, I enjoyed the acquaintance and genial society of Governor Talmadge, and had the opportunity of hearing portions of that volume read, and witnessing the extraordinary correctness and beauty of the MS, which was almost a miracle in itself. Of Mr. Linton's candor, honesty, and truthfulness I could bear evidence were it needed. Of the book itself, it is unnecessary for me to speak further than to state my profound admiration of its various beauties, and my deep conviction of its spiritual origin; and if I am not deceived in my views, it will impress more minds and awaken a wider interest than any volume on this subject that has been given to the world.

But there is a little incident connected with Mr. Talmadge, Mr. Linton, and myself which may not prove uninteresting to your readers, as it will serve to illustrate the peculiar ease, fluency, and beauty with which the exalted Spirit-authors influenced and controlled Mr. Linton.

One morning, as we sat in conversation at Mr. Talmadge's rooms, Mr. L. was reposing on the sofa—Mr. T. had been reading me several beautiful extracts from the volume in reference to the arts of Sculpture and Painting, when I remarked I wondered the Spirit-authors had not touched upon the stage, as connected with, if not one of the fine arts. Mr. Talmadge observed: "The volume is not yet finished, and they may yet write upon that subject. Mr. Linton said: 'I feel an inclination to write,' and approached the table; his hand was immediately influenced, and the following was written through him, in answer to questions suggested by Mr. Talmadge and myself. It purported to emanate from Shakespeare. In all communications I have received from spiritual sources, I have endeavored to judge 'the tree by the fruit,' to examine all things, and hold fast that which was good." How far what I send you will stand this test, I leave to the judgment of your readers, and their knowledge of the immortal bard.

Mr. Linton first traced what resembled a human eye and a human brain, which he pronounced to be so, and immediately was written, very quietly, without the least discomposure of the medium.

"To act requireth two things—a brain and an eye; the scenes will do almost all the rest."

"The eye calleth up and holdeth\* the magic spell, which in the brain centres."

"Thy brain the gestures make; the stand, the position, and grace doth take therefrom its own existence."

"The eye brain centres; silly postures may mangle, but with thy piercing eye thou'lt dumb them all."

"The pantomime eye will act a tragedy better than a thousand yelling voices."

"Thou may'st stand majestically, thou may'st even speak well, and in every action proclaim the will and sentiment of that which thou art imitating, but death is there, if the eye's fierce light doth not illumine the hating passion."

"The eye, the eye, without it man were blind, and play could ne'er be acting."

I observed to Mr. Talmadge, though many talented men studied for the stage, but few succeeded. At once it was written: "If that studies well learned well, but can not therefore live out that study o'er again on planks."

"If ye act, forget that which hath been done, and do as none other save thee can do."

"When thou art a ghost, be a ghost indeed, and not a pole in a shroud incased."

"When a lover, love; when a hater, hate; but to express these opposites requireth in the one the maiden's eye, in the other the rage of the tiger's glance."

"The same eye must do all; thy gestures, if thou dost love with a hating eye, would be fighting; if thou dost hate, they would in thy mild eye seem a burlesque."

"The glance of fire thrills through an audience like unto the lightning's flash, and the thunders of applause must follow."

"He who courts applause must ne'er think of it; if he do, the empty seats will greet ere long his empty vision."

"To act requireth two things, an eye and a brain."

"Now the brain feels and the eye expresses it."

I asked the Spirit if he had the power of witnessing acting, and if he had seen me act, and what he thought of me.

"You play well, you excel; were there more judges, you would shine."

"But it is a humiliating truth that the good judges of good actors generally get disgusted with the moods and blusters, and cut the stage entirely."

I told "O'er Willie" I was aware I had very many glaring faults, but that I would weigh well his words and strive to improve.

"Now do this to please me. You feel the spirit of my plays, and you will look them to the satisfaction of all."

"To act to be appreciated, forget that you are acting; you can win a man with contempt without speaking."

I asked him if he had ever seen me play Mercutio or Benedick, and what he thought of comedy generally.

\*The italic marks are the Spirit's own.

"In comedy, if you shake your sides and jolt your voice, don't expect to make the audience think you are laughing. The eye laughs; and without its help all mirth is dead and drowsy."

"To laugh rightly is difficult; you must burst out, as though you were having the keener sport, and could not contain it all within you; and as you go on unheeding the audience, soon your startled ear will be greeted with their sympathizing lungs and throats vibrating in unison."

I said I preferred to play tragedy to comedy, as by it a loftier and more enduring reputation was obtained.

You take tragedy by all means, for that you can master because you like it best.

"If you do not feel, you do not act, I care not what it is called."

Again, the human mind requireth an exciting stimulant to raise its busy feelings. A terrible passion awes them, and as they are subdued, they admire the one who so wrought upon them."

I then asked whether I had better have studied exclusively my profession, instead of devoting much of my time to phrenology, mesmerism, psychology, and kindred sciences. Answer:

"If you desire to act well, always have a character to fit you; and to do this, you must strive to comprehend your own powers; now, whatever enlarges your comprehension of man, must enlarge your ideas of all connected with him, and you can thus learn from effects obtained, to cause the effects you desire; hence all studies are a benefit."

I then spoke of the management of the voice, and the difficulty of being energetic without, "o'er-doing" Talmadge."

"The ocean waves rise and fall, the mountains stand in earthly strength, the plains undulate in airy waves, and the light and life of all things partake of the immort principles, producing these outside results; hence you, to speak well and gracefully, must not beat the sea flat with a hurricane, or with an earthquake rend the mountains, or stave the plain into a level void; but imitate the waves of the ocean, rise from a dead calm to grand sublimity, and subside again with the gentle ease of the mighty lull. You will catch the breeze gently, and a lovely strain will vibrate through your throat; your spirit catches the tone and in unison vibrates. Onward and upward you rush, and as the waves rise in grandeur, the bark of opposition is handled as the boundless ocean handles the unmanned vessel."

"Simply imitating nature's pure originality, ever bringeth unto the honest-seeking immortality."

"Thanking 'Willie' for his sensible and kind advice, I expressed my regrets at the degradation of the modern stage, and stated one fruitful cause of the low estimation it was held in by many intellectual persons, was the number of immoral, illiterate vulgar people, who had thrust themselves upon it, with no higher motive than to gain bare subsistence. The Medium's hand traced a series of lines resembling a web, and in it was written:

"The mazy web of the stage hath caught many a silly fly."

I observed the great fault of modern actors was a want of self-reliance and a tendency to imitation.

"Beware of imitation; the grave of all actors who fall hath been marked by a stone upon which is written but one word, and that is 'Imitation.'"

I then spoke of the variety of ways in which his name had been written, and requested him to sign it as he had been accustomed during his earthly career: it was given—

"SHAKESPEAR."

Now every reader will pronounce judgment on this communication, as the force of the evidence operates on his own mind; the skeptical or the positive unbeliever will have but a sneer at my egotism and conceit in supposing "Shakespeare" would come to me and answer questions about myself, and probably suggest that I had better get the indorsement of my acting from intelligent spirits in the body, than even seeking the approbation of one who left it some 200 years ago, and even quote Shakespeare himself to prove he could not return—

"Who would fardle be,  
To groan and sweat under a weary life,  
But that the dread of something after death—  
The undiscovered country, from whose bourn  
No traveler returns, breeds the will,  
And makes us rather bear those ills we have,  
Than fly to others that we know not of."

Forgetting as "Hamlet" did his interview with his father's spirit, who had by his presence prompted to him that traveler's did return. But with Spiritualists no argument is necessary. The circle was harmonious, and the laws of sympathy and affinity are invariable and eternal; and without attributing to myself any superior qualities of mind, Shakespeare himself, if on earth, might pass an hour with Gov. Talmadge not unprofitably; and if spirits retain their earthly dispositions in a more perfect and beautiful development, all who know Shakespeare's works see in them evidence of the most kindly genial nature ever clothed in the human form. For of all the poets I have ever known, no one has impressed upon his works a broader, nobler heartier, or more world-embracing humanity than the "Sweet Swan of Avon."

But I will not occupy too much of your valuable space, but will only say, Mr. Linton's knowledge of the stage and that he has but seldom been within the walls of a theatre, and had never bestowed a moment's reflection on acting as an art.

Take this communication as a mere literary curiosity, it is worthy attention. Compare it to Hamlet's "Advice to the players"—

"Nor do not so the air too much with your hand, thus; but use all gently, for in the very torrent, tempest, and (as I may say) whirlwind of your passion, you must acquire and temper a way, that will give it smoothness. Oh! it offends me to the soul to hear a robustious, pert-wigged fellow tear a passion to tatters, to very rage, to split the ears of the groundlings."

You will see the same idea expressed in language decidedly Shakespearean:

"Thine eye speaks volumes; still thy mouth may mangle and mawk, but with thy piercing eye thou'lt dumb them all."

"The pantomime eye will act a tragedy better than a thousand yelling voices."

You will observe he uses *dumb* as a verb; though to *dumb* is an active verb, *dumb* is an adjective, and Shakespeare always put grammar aside when he chose to make an expressive phrase; as in Julius Caesar:

"This was the most unkindest cut of all."

Making a superlative, superlative; but Lindley Murray's spirit will forgive him when he considers how strong and expressive the figure is made.

Now, to suppose that Mr. Linton was able to answer our suggestions so aptly, without a moment's preparation, is giving qualities to the human mind that few possess; granting that a practised writer, familiar with his subject, might do this, yet Mr. Linton assured me that he used no mental power in giving

this communication, and my knowledge of him is such, that I can fully believe it; but whether these answers emanated from Shakespeare or not, they evince a profound knowledge of acting, and at least, came from some intelligence beyond ourselves.

I am too happy to believe that they did come from Shakespeare's spirit, and as I have made his writings the study of my life, and as they are "not for a day, but for all time," so can I readily believe that his great spirit is now on its onward march in eternal progression, and though I may ne'er reach his high plane of being, he can come to me—for a Greater and Purer Spirit hath said: "When ye assemble in my name, I am with you." Yours truly, A. W. FENNO.

## STEPHEN ALBRO OF THE AGE OF PROGRESS.

The following communication expresses the psychometrical impressions, as received and verbally embodied by Mrs. Jennie E. Kellogg, while holding in her hand a letter from the Editor of the Age of Progress. The letter was handed to Mrs. K. by Mr. Dudley, of Buffalo, and accompanied by any indication respecting the sex, age, or personal qualities of the writer.—Edo.

The impression from holding this letter is pleasant and agreeable beyond description. I find much expansion of the intellect. It seems like a volume of light—there is no one point illuminated, but the whole brain is illuminated with a light that is almost dazzling. It seems to send forth a mighty influence with a force that nothing can repel. Its onward—right onward. He yields or turns for no man. His inward perceptions always assure him that he is right. I never saw such a brain, and yet there is no willful decision, but a firm steadiness of purpose—upright in every step. His integrity is sacred. He never cherishes an ill feeling toward any person. Though often aggravated and wounded, still he overlooks all. I should think this person argued with power and fastidious precision. He has very large perception, a keen eye for observation, a intuitive knowledge of men and things—must be a Spiritualist, and could not be otherwise. He has no orthodox corners to round down. He sees and feels the power of spiritual truths; none had ever to say to him, Do you believe these things? He knows they are true, and acts as from absolute knowledge of their truth. This man is strongly attached to his friends, and would cling to them through all adversity. He ought to be a public man, because he could do much good in the world. He has large firmness, yet is not stubborn. As to receiving the truth, he would not be hasty in giving his opinion until he had investigated a subject. This person is capable of exerting a great influence. His ability and his labors should be appreciated.

## A SUGGESTION.

That portion of the human mind which embraces in its exercise the mathematical truths of nature's laws is never altered by impressions; but that portion which exercises itself by observation, as in the observance of natural law, specifically emanating from God, is the portion which may be influenced in its ability to observe with greater quickness, and to classify such observations by spiritual influence.

The existence of the law which governs the travel of the earth around the sun is first admitted by observation of the fact, and can only be comprehended by spiritual assistance; while the rate at which it travels, and all other relative calculations which form the basis for each other, may be comprehended and elucidated by the exercise of the resident spirit of man alone, without the influx of spiritual assistance from more elevated spheres.

These two examples if closely observed, will be found to divide all mental phenomena and known fact into two distinct classes, and no third class exists.

PHENIX.

## A "HAUNTED HOUSE."

PHILADELPHIA, January, 1855.

MR. EDITOR: I am not what may be called a Spiritualist, but have of late gone largely and freely into an examination of the subject, irrespective of either public opinion or church discipline; and among the many scientific works and periodicals abounding in the spiritual microcosm which have aided me in my investigations, is the TELEGRAPH, published by you. This paper I consider one of the best devoted to the cause of Spiritualism, both for its unyielding determination to crush error and falsehood, and for its freedom and readiness to utter the truth, whether men will hear or forbear. I am always glad when it pays its weekly visits to me, and shall ever make it welcome at my fireside. Its columns are full of interesting matter, which I soon devour as a hungry man would his meal, and wish for more.

But the object of this communication is to speak of an incident which the various topics discussed in the TELEGRAPH have brought fresh to my mind, and which happened in the family of one of my uncles, some twenty years ago, living in York County, in this State.

The water which was used by the family had to be brought from a well about twenty yards from the house, and here the mysterious things of which I shall briefly speak first commenced. The water became soiled and dirty before it was brought to the house. Again and again was the lucid mountain water dipped from the well, but with no better success; it invariably became soiled by the infusion of dirt and mud, and unfit for use. This work, however, was soon dropped, and operations were commenced in the house.

The first of



(Continued from second page.)

A drama closes with the subject-matter with which it begins, with this difference, that the problem is then solved which was unsolved at first, or the end accomplished which was first attempted. The unities are preserved throughout, for they are the laws of order. Without these unities it is no longer a drama, but a relation of events—a representation of successive occurrences, not necessarily relative to each other. The Drama is a growth, and its ultimate produces the principle of its root, enlarged, multiplied, beautified, ramified, and evolved into a multifold unity, which derives its life and vigor from the primitive germ. The unities of the Drama are threefold: of Action, Time, and Place. The ancients understood this idea of unity in its lowest sense. Even the French, in reproducing Greece, gave little expansion to it. Our North-western Drama refused to be enthralled by classical restrictions. Like the Fifth Act of the Divine Drama, it is as wide as the world. It seems to defy the principle of the unities, yet adheres to it, only translating it into a higher meaning. An old Classical Drama, begun in Jerusalem, would be continued and closed there. This is the literal meaning of unity of place. An English Legitimate Drama, begun in Jerusalem, can travel through Greece, Italy, and France, and over all the Continent, and finish in the city of London, if the author so chooses. But, in doing so, it carries the first Jerusalem idea along with it; ramifies, modifies, enlarges, multiplies, and translates it, as circumstances dictate; and thus, though the primitive locality is entirely abandoned in a territorial sense, it is maintained in a spiritual or ideal sense. The same law of translation applies to unity of action. Moses told the children of Israel that they would be scattered among all nations, but not one of those whom he so addressed experienced the fate of the threatened captivity. Their children did. The parents were translated into the offspring. So when the translation of the new Christian Drama took place, the Jew was translated into a higher than the genealogical sense, and the unity of action was preserved in the Gentile. The adoption of faith was substituted for the genealogy of blood. In respect to unity of time, the same order is preserved. The time is always at hand. The people addressed by the prophets are always to see the great and final change; it is generally called a day—the day of the restitution of all things—or a year—the year of recompense for the controversies of Zion, which is merely a unity magnified; and as all men are to see it in some way or other, the whole Drama is apparently, and to each individual actually is inclosed in one generation; and if all men are made to re-appear on the stage together, either in new bodies or spiritual bodies, or by Spirit-manifestations, or any form whatever, this re-appearance will be a *dénouement* which completes the period of one generation of terrestrial being for each individual. This is the Scriptural idea of unity of time, and the Great Book of Christendom closes with this dramatic termination of the history of each individual man.

The Drama of Memorial Civilization began with the Rock. The Rock is never lost sight of. Sinai becomes Zion, and Zion the Rock of Peter, and the Rock of Peter the Eternal City. We found the Rock also a type of the Law—the Law of order, the principle of absolutism, the basis of political stability. This Rock-Law also changes. The Law of Moses changes into the Canon Laws of the Primitive Church, the Civil Law of the Empire and the Canon Law of the Papal Church, and the National Laws of order. And it will grow up into a Universal Law—the Divine Law of Nature, manners, and morals. But the unity is never lost sight of. The change is only a principle of growth. That growth it derives from the principle of Liberty. Yet Liberty is forever merging into absolutism. It detaches absolutism and reigns absolute in its stead. But when Liberty progresses, the more morally absolute a law, the greater the liberty enjoyed under it. Hence Law and Liberty grow to perfection together. Pure liberty supports law in its moral absolutism, and supercedes the necessity for violence. The Rock and Sand of Judea are perpetually types of the Absolute and the Free, the Divine and the Human, the Law and the Gospel. But rock and sand are both dry. Something is wanting to make them fruitful. We can not plow the volatile sand any more than the dry rock, "until the spirit be poured (as rain) from on high, and the wilderness becomes as a fruitful field, and the fruitful field be counted for a forest. Then judgment shall dwell in the wilderness, and righteousness in the fruitful field." As the Rock represents the principle of absolutism, stability, and unprogressiveness, which belongs to the unitary idea, so the sand characterizes the mission that succeeds, and breaks up the unity into sectarianism, until the mission of the rain succeeds, which converts the sand into soil, and covers the rock and plain with fruitful mold.

The Old World and the Divine Drama began in the Rainless Desert—it comes to its crisis in a showery, well-watered land. Union is the beginning, communion the end. Communion is better than union—it is a higher order of union. Union wants dividuality, variety, and liberty. Communion is also better than liberty, for liberty wants the discipline of the law. Communion expresses all the heart can desire in this world, and that embraces the two ideas of Law and Liberty. The tendency to the highest communion is a ruling spirit of the fifth act of the Drama. It is visible in commerce, as the lowest idea of it, following everywhere the course of human society, like a river to the sea. Yet commerce is not communion, but the root of it. It is a root, however, without its plumule, until the moral principle of communion be raised upon it. All real liberty in society must be established by moral means, for man is a moral being, and can only find his element in the higher atmosphere of moral, intellectual, and spiritual enjoyment. The commercial or mechanical principle of community rather destroys liberty than promotes it. But communion does not interfere with the principle of individuality. It is the end and object of terrestrial redemption. The Communion of the Saints is an article of the Christian creed, and, what is more, the last article but one, the penultimate, and the one that is associated with life everlasting. What holier and happier idea can we have of that life than pure and perfect social communion. How can we have it? It begins with a common faith. There is no other root for it. All revolutions and reforms are vain and worthless without this.

At present we live in the Dawn of the Universal Era—the principle of which is Universal Unity. It can not yet be seen distinctly through the gray mists of the morning. But give us the sunshine of the Coming Day, and it will become visible to all. Then we shall behold the *radiant Unity*. There can be no real day without it. The stars that we have worshipped must fade out into the universal light of the sun—the Sun of Righteousness. Unity is the rock; there is none other. It can withstand the stroke of the hammer, or it is a false unity. False unities give way before the stroke. Hence the unity of

old Israel is false, for its dispersion is real; the unity of the Gentile Church is false, for its disruption is a reality; the unity of Rome is false, for she has lost the East, the West, and the North. These are merely the shadows of a coming substance, the types of an eternal archetype, which embraces mundane existence and suffers no one but itself to do. This archetype is, therefore, not only the unity, but it is every thing else that has among men represented it. It is the *true Rock*, the *true Jerusalem*, and the *true Rome*. It is the Church of which its predecessors were types and shadows. It is the Law. It is this unity that begins the universal mission. But the unity is an idea, not a man; it is divine, not human; but it incorporates itself with the human. It becomes a part of every man that receives it, and adds the Divinity to his humanity. It is faith in the cooperation of all men and all things with God on a graduated scale of worth, and it becomes a power in every one who apprehends it, by which he cooperates with God in the government of the world on the Divine principle. So soon as this union of the human and the Divine nature takes place, the evil that we now deplore in the world begins to disappear, for it arises solely from the conflict between Absolutism and Liberty.

Were the principle of primordial unity admitted, the Church would unite at once. It would be organized on a principle of law or organic order, and not a principle of ceremony or faith. The Ceremonial Law of Moses was not the Rock. It has disappeared. His moral Law has maintained its authority throughout all ages. Moral Law is, therefore, superior to Ceremonial Law. Faith is not a law of order, because it is invisible; it belongs to the invisible, Gentile, divinizing Church. It is for the Divine, not for the human, tribunal of order, because it may be counterfeited. But good morals and manners can not. No visible Church can be founded on any other rock than this. It is the old rock of Sinai, of which the Decalogue, or two united Pentagons, is the type through all ages. The invisible Church, founded on faith, is the Gentile Christian Church, which can never be united for want of a visible unitary principle at its basis. But it can be united with the visible principle of the Mosaic Economy, and long to be morally united with it; for that principle is the male principle of which the Christian faith is the feminine counterpart. The two missions of Moses and Christ are complementary and correlative missions; one for the visible, the other for the invisible world; the one for society, and the other for the individual; the one unitary, and the other diversified forever. Thus, in this last act, while the Drama is revealing the principle of its construction, and realizing the idea of its ultimate purpose, the Scriptures represent the regenerated earth as singing the song of Moses and Christ in union; the song of Law that regenerates a people, and the song of Faith that regenerates the individual. Both are male and absolute principles in their own sphere, and each feminine to the other in its own opposite sphere, and each a sphere of liberty in relation to the other.

To the unitary Hebrew all the promises were made. God could not make them to divisional, Gentile, antagonistic nations—they were all made to Israel. But with Israel the Gentiles become one by the Common Faith and the Common Law, and to those who are not collected into this unitary universal nation, there is nothing left in nature but contention and strife forever. It is the mission of the fifth act to unite the Jew and the Gentile at the altar of Common Faith and Law. The scene is adapted for the work. It is the British Isles as the central point—counting the United States as an off-shoot—an Oceanic scene, no longer pent up and insular, but free and universal. The British Isles compass all the elements and principles, primitive and progressed, of civilization. They realize, in combination, the developments of the Hebrew, Greek, Roman, and Continental missions. All the political, moral, and industrial revolutions have found there the broadest harvest ground. Democracy and aristocracy, the representative system and the monarchy, the absolute (ceremonial and traditional) Church and the Free or Spiritual Church, free discussion and respect for opinion, unity of empire and expansive colonization, woman raised to an equality with man, the moral Law in growing union with the national Law, a gradual yet rapid disappearance of sectarianism and caste, education universalized by schools and the press, and a confident trust in moral rather than in military strength, all these are the palpable development of the British Isles—and, collectively, of her off-shoots. And from the British Isles, as a common geographical, political, social, and moral center, all these ultimate elements and principles of civilization are radiating throughout the world, consummating in a Divine Human flower the Divine root planted in the Judean Desert land. We are only in the Dawn of the Day to be unfolded in the fifth and consummation act. The Day of the Universal Era—the Divine unity of the Jew established, in a universal brotherhood of the Gentile and the Jew, through the perfect union of Liberty and Law, of moral-reason and Faith-Dogma, of State and the Church (the true Church being the universal realization of a common Moral Law and Faith) in short, the elevation to equality and holy marriage of the feminine with the masculine principle—that have been in contention since the world began—not only as represented in man and woman, but in reason and faith, freedom and absolutism, Law and Gospel, when that perfect communion of society, in relations, interests, faith, duties, and sympathies, will be attained which was prophesied as to come in the "fulness of time," and the regenerated, redeemed world will sing on earth the song of Moses and the Lamb.

In this lengthy, and yet scarcely intelligible review, we have endeavored to condense in outline the author's argument. If we have failed to make it clear, it is not the fault of the argument, but rather because we have found it impossible to grasp six hundred octavo pages, every one of which is compacted with matter almost equally important to a full understanding of the subject. On the single point of interesting and remarkable analogies introduced, we might have exhausted our space; so we might in a consideration of the Spiritualistic views of the author. Though not treating Spiritualism as a speciality, the volume is replete with the logic of "Modern Spiritualists." The author believes that the "voice and vision" vouchsafed to the Hebrews, have been the perpetual property of mankind. He regards all human inspirations as Revelations, and the collective inspirations of mankind as the Divine Revelation. We may not have so treated the matter in hand as to convert our readers, but the author of this volume of "The Divine Drama of History and Civilization," has, to our mind, as clearly demonstrated, that it is possible to demonstrate a logical proposition by fact and analogy, the fact that the development of the human race in the current considered, has been of Divine Providential appointment, in harmony of order with the constructive and objective principles of the human legitimate drama, which he

has also exhibited as having its archetype in the Divine Drama of Nature.

Extended as our review has become, we can not close it without noticing two remarkable analogies adduced in this volume. The five great missions of the universal body are beautifully analogous to the five senses of the individual body. The hearing and its limited mission, and the sight with its extensive and universal mission, characterize the two extremes. The audible word was given to Israel, confined within the echoing limits of Palestine. The written word (that is, its universal distribution) is given to the Isles with unlimited circulation. These two are the beginning and the end, the limited and the unlimited. Feeling belongs to Rome, as the Catholic or universal systematic sense, the great organizer. Smell, or metaphysical taste, belongs to Greece, and the Grecian nose is perhaps on that very account distinguished in social parlance and public estimation as the model of perfection. Taste, or physical refinement and discrimination, characterizes France—the central people of the national mission—as the gastronomical and fashion-leading nation of modern times. The names of the five books of Moses—the Pentateuch—are one of the most remarkable provisions in the records of literature. Who gave these names is not known. They are not Hebrew, but Greek names. But they characterize the books, and the five acts of the Divine Drama could not be better designated than by the names of Genesis, the Beginning, and Hebrew bondage in old Egypt; Exodus, the Deliverance, or liberty of the Greeks; Leviticus, the Priesthood, or Church of Rome; Numbers, the Political Agitation of the National Era for Liberty from the organized Priesthood; and Deuteronomy, the Law renewed, by its union with Liberty.

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